

4/4/23

W. SALOMON, 1923.  
(Primitives only)

1923

Apr. 4

NeAmS  
c.3

William Salomon sale,  
New York.

## EVENING SALE

(April 4 + ff, 1923)

THURSDAY, APRIL 5, 1923

IN THE ASSEMBLY HALL

OF

THE AMERICAN ART GALLERIES

BEGINNING AT 8.30 O'CLOCK

CATALOGUE NUMBERS 344 TO 435, INCLUSIVE

La. 4454

L. 85029

(partial catalog)

EARLY ITALIAN, FLEMISH AND DUTCH PAINTINGS

FLEMISH SCHOOL

No. 344

*A SMALL TRIPTYCH*

(Panel)

*Center: Height, 7 $\frac{3}{4}$  inches; width, 5 $\frac{3}{4}$  inches*

*Each wing: Height, 8 $\frac{1}{4}$  inches; width, 2 $\frac{1}{2}$  inches*

IN the center: "Christ on the Cross."

At the foot of the Cross are two of the Marys and St. John the Evangelist.  
Landscape background with winding roads, a city and mountains.

Left wing: "Christ Bearing His Cross."

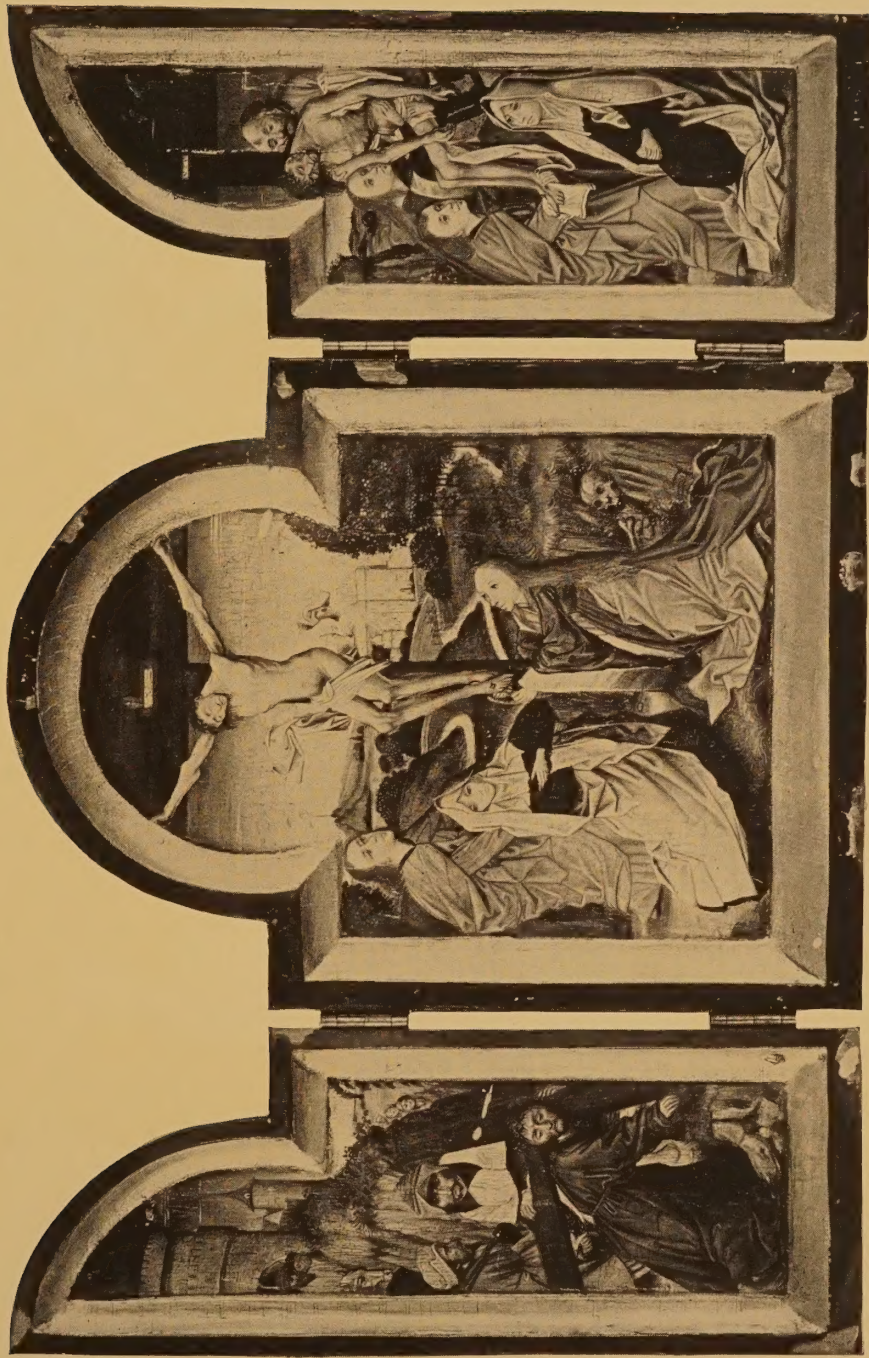
Right wing: "Descent from the Cross."

In black and gilt frame.

*Purchased from A. Satori, Vienna.*

*Note:* Archaistically reminiscent of the art of Albert Bouts.





FLEMISH SCHOOL

No. 344—A SMALL TRIPTYCH

## ITALIAN SCHOOL

FIFTEENTH CENTURY

No. 345

### THE MADONNA AND CHILD WITH SAINTS

(A Triptych on Oblong Base)

(Panel, arched below and gabled above)

Center panel: Height, 14 inches; width, 6½ inches

Each wing: Width, 3 inches

THE Madonna, seated on a throne in front of a cloth of honor, holds the Infant to her side. In front stands, on the left, St. John the Baptist, who holds a scroll inscribed: "Ecce Agnus . . ."; and on the right, Mary Magdalene with her pot of ointment. In the gabled upper portion of the painting God the Father is seen. On the inside of each of the hinged wings is painted the full-length figure of a male saint. Presumably that on the left represents St. Paul and that on the right St. Bernard.

Formerly the property of the Rev. Gerald S. Davies.

Purchased from René Gimpel, Paris.

Surrey Art Exh. Guildford 1884 (1)

This is clearly by the same hand as a small triptych in the oldest Coll. Florence. Given by Berenson (Says in *Giorgio Vasari* p. 4) to Cola di Petruccioli (by Van Manle Vol. 3, p. 542 n. 1.) to the bottega of Fra Muro, to which it certainly belongs.





ITALIAN SCHOOL

No. 345—THE MADONNA AND CHILD WITH SAINTS



## EARLY ITALIAN SCHOOL

*(A Small Triptych)*

**No. 346**

### **MADONNA AND CHILD WITH SAINTS**

(Panel)

*Center: Height, 24 inches; width, 10 inches*

*Each wing: Height, 24 inches; width, 6 inches*

THE Madonna, standing, presents the swaddled Child. On the left of the Virgin is the diminutive half-length figure of a female Saint holding a palm-branch; and on the right is a bearded and saintly Bishop. In the left foreground are small full-length figures of St. John the Baptist and St. Margaret, and in the right are St. Anthony Abbot and St. Catherine. In the center, and to the front, are three Angels.

In the upper portion of this gabled panel, and in a circle, is the Eternal.

In each of the wings (which did not originally form part of this painting) are six Saints placed in pairs in three successive tiers; above these Saints, in each wing, is an Angel.

*Formerly the property of the Rev. Gerald S. Davies.*

*Purchased from René Gimpel, Paris.*

On the back of the panel is affixed a paper which reads: "This triptych was bought by me in Florence in September, 1877. It has been much destroyed by cleaning. The process has removed a great deal of colour.—GERALD S. DAVIES, Charterhouse, Godalming, 1877."





EARLY ITALIAN SCHOOL  
No. 346—MADONNA AND CHILD WITH SAINTS



## ATTRIBUTED TO GIOTTINO: FLORENTINE SCHOOL

(FLOURISHED 1360)

No. 347

### THE PASSION OF CHRIST

Height, 10 inches; length, 27¼ inches

(Three Scenes, painted consecutively from left to right, represent "The Carrying of the Cross," "Christ on the Cross" and "The Deposition")

ON the left, Christ is attended by the three Marys and preceded by two Roman soldiers, the foremost of whom carries a red shield inscribed: "S.P.Q.R."; St. Longinus gazes thoughtfully at the figure of the Crucified.

The feet of Christ, on the Cross, are clasped by Mary Magdalene; on the left and right are the Virgin and St. John.

In the composition to the right the Virgin places her hands tenderly round the head of the Saviour; in the foreground and at the back are other figures.

An oblong panel which was, doubtless, at one time part of a predella.

A sheet of paper affixed to the back of this panel states: "This picture, evidently of the School of Giotto, was bought by me at Arezzo from Vincenzo Funghini, an engineer of that town and a collector of antiquities, in May, 1876. It was in much the same state as now, except that there was much dirt upon it, which was removed by Mr. Henry Merritt shortly before his death in July, 1877. The picture is painted in tempera on a ground spread thickly over a strong cloth. It has evidently formed the *gradino* of a larger picture. It is possible that this picture is the work of Giottino (an opinion in which Mr. Merritt concurred). A picture in the Gallery at Pisa, by an unknown hand, closely resembles it.—GERALD S. DAVIES, Charterhouse, 1877."

Exhibited at the Royal Academy, 1880, No. 230, as of the Early Tuscan School.

Purchased from René Gimpel, Paris.

Berenson, *Dedale*, Aug. 1931. p. 1063. as Niccolò di Tommaseo (School?).

Exh. Guildford 1884 (9)

## EARLY FLEMISH SCHOOL

No. 348

### THREE VIRGIN MARTYRS

Each medallion: Height, 17½ inches; width, 11½ inches

Over-all measurement: Height, 14¾ inches; length, 57½ inches

? Spanish

EACH has the head turned three-quarters to the left, but not in quite the same attitude. Each has long fair hair falling on to the shoulders and holds a palm-branch in the right hand. In red and blue robes, cut low at the breast and ornamented with jewels which contain precious stones; the heads nimbed. Each wears a four-lobed ornament on the forehead. Each figure is placed in an ovoid medallion, which has the background patterned with a floriated design.





ATTRIBUTED TO GIOTTINO  
No. 347—THE PASSION OF CHRIST



EARLY FLEMISH SCHOOL  
No. 348—THREE VIRGIN MARTYRS



## HERRI MET DE BLES

(KNOWN AS "CIVETTA")

EARLY FLEMISH SCHOOL: 1480?—1550?

No. 349

### THE REST ON THE FLIGHT INTO EGYPT

(Companion picture to No. 350)

(Panel)

Height, 34 inches; width, 9¼ inches

THE Virgin, clad in a blue tunic with red sleeves, and an ample white mantle, is seated in the foreground; she offers her breast to the Infant. On the ground by her right side is a basket. Behind her is a wide-spreading romantic landscape with tall trees. Figures approach along a winding road, at the side of which are the shattered remains of an idol, which, according to the post-biblical legend, did obeisance. Further back are houses by the edge of a lake; in the background are many figures including mounted soldiers—emissaries of Herod—and a castle by a river on which swans float. In the distance may be discerned a shepherd with his flock, and farther away a castle on a rocky eminence. Blue sky with setting sun.

*Purchased from the Seventeenth Century Gallery, New York.*

*Countess of Radnor and W. Barclay Squire: "Collection of the Earl of Radnor," 1909, Vol. I., No. 130, page 85.*

*Max J. Friedländer: "Die Niederländischen Manieristen," 1921. No. 100, page 7*

*Max J. Friedländer: "Die Antwerpener Manieristen von 1520," in "Jahrb. Pr. Kss.," 1915, pp. 65-91.*

*Sir Martin Conway: "The Van Eycks and their Followers," 1921, page 355 and page 380.*

This picture and its companion are allied stylistically to many pictures of that period, and notably to a Triptych which was formerly in the collection of the King of Portugal and to a large work which, in the collection of the Earl of Radnor, at Longford, was formerly regarded as the outstanding example of the art of Herri Met de Bles. For it was at one time generally agreed that he introduced into his paintings an owl, "Civetta," as a kind of sign-manual, notably into a "Salvator Mundi" in the John G. Johnson Collection (No. 388), which is, however, to-day placed to the credit of the "Master of the Manzi Magdalene."





HERRI MET DE BLES—KNOWN AS "CIVETTA"  
No. 349—THE REST ON THE FLIGHT INTO EGYPT

Although the signature "Henricus Blesius" is found and the existence of a "pseudo-Bles" is also presumed, pictures from the hand of Herri are extremely rare. On the other hand, the productions of his immediate followers are numerous. These are classified by Friedländer in five main groups, and several have been assigned to Jan de Beer (1475—1536) and other Antwerp Mannerists of about 1520-30. But it is now pretty generally agreed by the advanced critics that the personality, as well as the art of Bles, who takes his name from the shock of hair that he grew on his forehead, presents difficulties. Sir Martin Conway, indeed, now claims that Bles may well have been identical with Henry Patinir, of Bouvignes.

## HERRI MET DE BLES

(KNOWN AS "CIVETTA")

EARLY FLEMISH SCHOOL: 1480?—1550?

**No. 350**

### **THE ANNUNCIATION**

(*Companion picture to No. 349*)

(Panel)

*Height, 34 inches; width, 9½ inches*

THE Virgin, wearing Her traditional robes, kneels before her *prie-Dieu* on which is an open book. On the ground on the left is a vase containing white lilies. Above, and farther back, is the Archangel Gabriel, who, clad in blue and yellow robes, brings the message while holding in the left hand a baton round which is entwined a scroll inscribed with the words: AVE GRACIA PLENA DOMINUS TECUM. A small oratory triptych is rendered on the *dressoir* in the right background.

*Purchased from the Seventeenth Century Gallery, New York.*

Apparently by the same hand as the panel of the "Annunciation" in the polyptych assigned to Herri Met de Bles, which is a later addition to the John G. Johnson Collection, and is reproduced in the *Connoisseur*, March, 1918, pp. 147-150.





HERRI MET DE BLES—KNOWN AS "CIVETTA"

No. 350—THE ANNUNCIATION

## FLORENTINE SCHOOL

(*A Triptych*)

**No. 351**

### **CHRIST ON THE CROSS**

*Center panel: Height, 25 inches; width, 11½ inches*

*Each wing: Height, 20 inches; width, 5 inches*

THE figure of Christ is outlined against a gold background. His feet rest on a *suppedaneum*. A Cherub and a Seraph on either side catch blood from the wounds. In the group at the foot of the Cross are the Virgin, St. Mary Magdalene, St. John and other Saints and Roman soldiers. Above the recessed arch is the Eternal seen within a trefoil.

On the wings are the Archangel Gabriel and the Virgin. Below are two full-length figures of Saints: those on the left, St. Margaret and St. Catherine; on the right, St. Nicholas and a Warrior Saint.

Inscribed along the base: AVE MARIA GRATIA.

The back of the Triptych is in part colored; in the center, a fretty, azure and gules.

*Purchased from René Gimpel, Paris.*

A sheet of paper on the back of the Triptych states: "This Triptych was bought by me in Florence in Sept., 1877. It is in the condition in which I purchased it and has apparently never been touched. It is evidently the work of a follower of Giotto.—GERALD S. DAVIES, Charterhouse, Godalming."

*2. Madonna*

*Benson, Dedalo Aug. 1921. p. 1062. ascribes this to  
Niccolò di Tommaso*





*Niccolò di Tommaso.*

FLORENTINE SCHOOL

No. 351—SMALL TRIPTYCH: CHRIST ON THE CROSS

## ATTRIBUTED TO PIETRO LORENZETTI

(FLOURISHED 1305—1348)

No. 352

### THE MADONNA AND CHILD WITH SAINTS AND ANGELS

*Arched panel: Height, 23 inches; width, 13½ inches*

SEATED on a high wooden throne, which is gable-shaped at the back, the Virgin, in her robes of traditional colors, holds in her lap the Infant, who places the ring on the finger of St. Catherine, who stands on the left. Opposite St. Catherine, but on the right side, stands St. John the Evangelist. In front of these Saints are seen, facing each other, at the base of the throne, diminutive figures of St. John the Baptist on the left, and St. Paul on the right. Below them, in turn, stand in the foreground St. Anthony (with crutch) on the left, and St. Christopher (with the Child and palm tree) on the right. In the center foreground kneel two musical Angels. Above, and at the back of the throne, are two winged Seraphim. Plain gold background.

*Purchased from René Gimpel, Paris.*

*Exh. Guildford (3), 1884*

To the back of the panel is affixed a letter (which is now partly torn), signed by the Rev. Gerald Davies, Master of the Charterhouse, which states: "This picture was purchased by me in May, 1876, at Arezzo from Vincenzo Funghini, an engineer of that town. The original frame had been wrenched from the panel and had, to judge from the marks, been of rich Gothic pattern. In bringing it home the panel got split down the middle. I placed it in the hands of Mr. Merritt, who mended the broken panel and replaced the detached fragments. A wonderful instance of . . . faithful restoration. . . . It is evidently by a good master of the Sienese School. . . ."

Another letter from the same collector, written in 1917 from the Master's Lodge, Charterhouse, says: "After much consideration I am of opinion that this work is from the hand of Pietro Lorenzetti. I can find no master whose work it resembles so closely. It has not been touched in any way, not even taken out of its frame since it left the hands of Henry Merritt 40 years ago.—GERALD S. DAVIES."





ATTRIBUTED TO PIETRO LORENZETTI  
No. 352—THE MADONNA AND CHILD WITH SAINTS  
AND ANGELS

## SCHOOL OF ORCAGNA

No. 353

### *THE CORONATION OF THE VIRGIN*

(Arched Panel)

*Height, 30 inches; width, 21 inches*

WITHIN a mandorla, or almond-shaped glory, set in a sky of burnished gold, we see Christ and the Virgin seated side by side. Above them are two Cherubim between whom are two Seraphim whose wings are deployed.

In the upper portion of this composition, but outside the mandorla, are seen twelve musical Angels, six on either side, who are represented with a trumpet, viol, keyed organ, bagpipe or zither.

Arranged in three tiers in the lower portion of the painting are male, and more to the front, female Saints. On the left are St. Paul, St. John the Baptist and St. Anthony, St. John the Evangelist and St. James; and among those on the right, we may note St. Francis, St. Peter, St. Bartholomew and two others. Included among the female Saints in the immediate foreground, which is fancifully carpeted with foliated patterns which extend a long way back and is noteworthy for its strange perspective, are Saints Rosalia, Mary Magdalene, Elizabeth of Hungary and Margaret.

*Formerly the property of the Rev. Gerald S. Davies.*

*Purchased from René Gimpel, Paris.*

*This was apparently bought again by René Gimpel at the Salomon sale & sold by him to the Museum of Princeton University.  
It is here attributed to Nardo di Cione. (cf. Art Archaeology, Sep. 1925, pp. 145 ff.)*





SCHOOL OF ORCAGNA

No. 353—THE CORONATION OF THE VIRGIN

Rev. Gerald S. Davies. The Chantry House.

René Gimpel. Paris. New York. Dec 1917

Mr. William Salomon. New York. Sale 1925

René Gimpel.

Princeton University. "The Art of the Gothic." 1925.

PAOLO VERONESE (1528-1588)

VENETIAN SCHOOL

No. 354

**THE MADONNA AND CHILD WITH SAINTS**

(Canvas)

*Height, 21 $\frac{1}{4}$  inches; width, 29 $\frac{1}{2}$  inches*

THE Virgin is seated in the center, and holds the Infant Christ in her lap. He turns toward St. Catherine who, dressed in the robes of a Princess, wearing jewels and holding a palm branch in her right hand, kneels to the right of the composition. In the left center, the Infant St. John clasps the Child's right foot. On the extreme left is St. Elizabeth, who kneels before and rests her hands on a cradle. Architectural background, dark sky in the center.

*Formerly sold at Christie's, London.*

*Purchased from Richard Owen, Paris.*

"An autograph work by Paolo Veronese painted in his earlier years. It is of noble design and has much calm distinction. . . . Autograph paintings by Veronese are nothing like so numerous as is supposed. Cabinet pictures by him are few."—MR. BERENSON in 1919.

*Very similar in design to a picture 40x61 ins shown in the B.F.A.C. Winter Exh. 1925/6 no.61  
belonging to Mr. Norman Clark Neill. (ex coll. Dr. Taunton)*

*See also . . . . . Art Hall*





PAOLO VERONESE: VENETIAN SCHOOL  
No. 354—THE MADONNA AND CHILD WITH SAINTS

BARTHOLOMEUS BRUYN (1493-1553?)

GERMAN SCHOOL

No. 355

**PORTRAIT OF A LADY**

*(Companion picture to No. 356)*

(Panel)

*Height, 20½ inches; width, 9 inches*

SEEN at rather more than half-length; turned three-quarters to the left. She wears a black dress with red sleeves, a white chemisette and a white fur stomacher; from her white head-dress streamers fall on to her shoulders. She has rings on her fingers; in her right hand she holds a carnation; and her left rests on the table before her. Red architectural setting. In the background to the left are figures seen in front of a tall building; hills in the right distance.

*Purchased from the Seventeenth Century Gallery, New York.*

Probably to be dated about 1535 and recalling the type of portrait, by B. Bruyn, which is seen at Frankfort, Brussels and elsewhere, and in which a lady usually holds in her right hand a carnation in full bloom to denote her engagement. Yet a certain number of such portraits have been ascribed to the Master of the Lower Rhine.

BARTHOLOMEUS BRUYN (1493-1553?)

GERMAN SCHOOL

No. 356

**PORTRAIT OF A GENTLEMAN**

*(Companion picture to No. 355)*

(Panel)

*Height, 20½ inches; width, 9 inches*

RATHER more than half-length, and turned three-quarters to the right. In a dark dress with full sleeves; white under-shirt, round, soft black cap. The fingers of his right hand rest on a table; the left is raised. Red architectural setting. In the background is a romantic landscape, with a castle set at the foot of a hill.

*Purchased from the Seventeenth Century Gallery, New York.*





BARTHOLOMEUS BRUYN: GERMAN SCHOOL

No. 355—PORTRAIT OF A LADY

No. 356—PORTRAIT OF A GENTLEMAN

# LORENZO DI CREDI (1459-1537)

FLORENTINE SCHOOL

No. 357

## PORTRAIT OF A YOUNG MAN

(Panel)

*Height, 18 inches; width, 14 inches*

SEEN at half-length, the body turned to the left but the eyes directed to the front. He wears a white under-shirt beneath his dark blue doublet, the cuffs of which are edged with green, and a narrow red drapery is passed round his neck and falls loosely over his left shoulder. His right hand grasps the drapery, but his left, with the forefinger extended, points outward to some person or object that we may imagine to be in the left distance. In the left background is a dark brown parapet, or casement, beyond which is seen a cultivated landscape with a lawn running down to a winding river and, beyond it, trees and mountains. In the right background, and immediately behind the young man's head, is a pomegranate tree laden with fruit.

*Mireur*; "Dictionnaire des Ventes d'Art," 1912, Vol. VII, page 12, under date of April 24-25, 1866.

*Purchased from Messrs. Gimpel & Wildenstein.*

In the collection of the Comte de Janzé, in Paris, in 1867, it passed into that of M. Timbal. In 1870 M. Timbal sold by far the greater part of his collection to M. Gustave Dreyfus, and only retained a very few works, and the majority of them he bequeathed to the Louvre. M. Dreyfus, however, retained this picture for his friend, M. de Bernutz, and in time it passed out of the possession of Madame de Bernutz to Messrs. Gimpel & Wildenstein, and in 1917 into this collection.

Here, as in Lorenzo di Credi's "Portrait of a Lady" ( $17\frac{1}{2}$ " x  $12\frac{3}{4}$ " ) in the collection of Mr. Otto H. Kahn, there is a general similarity of design and clear observation. The fellow of each picture seems to be missing.

In 1917 Mr. Berenson wrote of this portrait as follows: "It is an autograph painting by Lorenzo di Credi and worthy to rank with his best works. It is a branch in which he excelled, and Vasari makes special mention of his portraits of young men.—I can't help thinking that this portrait must have had as pendant the Portrait of a Young Woman—the bride of this bridegroom. He points to her with one hand, and with the other to himself and the pomegranate bush behind him. The pomegranate was the Christian symbol of fecundity."





LORENZO DI CREDI: FLORENTINE SCHOOL

No. 357—PORTRAIT OF A YOUNG MAN

17. x. 1. 1. 1. 1.

Comte de Janzé. Paris. 1866

H. Timbal.

H. de Bernutz

Compt. Mildenstein 1876. Paris

Compt. Salomon. 1880. Paris. 1880

Kleinberg. 1884

Avv. Riccardo Gualino. Turin. 1926.

## SPANISH SCHOOL

SEVENTEENTH CENTURY

**No. 358**

***ST. LAWRENCE, ST. DENIS, ST. SEBASTIAN AND ST. BARBARA***

*Height, 7 feet 4 inches*

A FOUR-FOLD wood screen, painted with full-length figures with nimbed heads; the name of each is inscribed above.

1. St. Lawrence. In Deacon's robes and holding the gridiron in his left hand.
2. St. Denis. In ecclesiastical robes and with his crozier; he holds in his left hand his own bearded head.
3. St. Sebastian. In fine raiment; his right hand on his sword, arrows in his left hand.
4. St. Barbara. She holds the martyr's palm-branch in the right hand; in her left hand a book, and on it her emblematic tower.

In carved Gothic frame.





SPANISH SCHOOL: SEVENTEENTH CENTURY

No. 358—ST. LAWRENCE, ST. DENIS, ST. SEBASTIAN AND

ST. BARBARA

ENGRAVINGS IN COLORS  
OF THE  
EARLY ENGLISH AND FRENCH SCHOOLS



WILLIAM WARD, A.R.A.

ENGLISH ENGRAVER: 1766—1826

359—SELLING RABBITS

(Mezzotint Printed in Colors, 1809)

*Height, 17 $\frac{3}{4}$  inches; length, 23 $\frac{1}{2}$  inches*

Interior of thatched barn, lined at left with rabbit hutches; before them a child and a peasant woman in red coat chaffering for a rabbit with the elderly owners. Two little girls are before a dog kennel, while the farmer's son, about center, exhibits a black rabbit to them. In inlaid satinwood frame. Mezzotint after James Ward, R.A. Fine impression.

*See Julia Franken, "James and William Ward," page 257.*



William Salomon  
April 12 22 1888  
French (copy)



## FRANÇOIS JANINET

FRENCH ENGRAVER: 1752—1813

### 368—L'INDISCRÉTION

(Printed in Color, 1788)

*Height, 14 inches; width, 11 inches*

A girl visitor, to an agitated younger girl, seated and wearing a cream-white dress, has taken from her friend a letter of considerable moment to the owner.

*Note:* Engraving in gouache manner after Lavreince. Portalis and Beraldi, No. 41; E. Bocher, No. 31. Second state. Proof before all letters, but with the engraver's name traced with a needle. The girl seated shows her left foot and two curls are added to her hair. With margin, but lacking plate line. Lady Dilke says of "L'Indiscrétion": "Is not only one of his best, but one of the last among his work."

*From the famous Halsey Collection, No. 485 in the Catalogue, of which it was stated: "The finest impression offered in the past fifteen years."*

EIGHTEENTH CENTURY FRENCH DRAWINGS AND  
PASTELS



No. 369

FRANÇOIS BOUCHER

FRENCH: 1703—1770

**THE LOVERS**

*(Chalk and Pencil Drawing)*

*Oval: Height, 10 inches; width, 8 inches*

A YOUTH seen at half-length standing before an overgrown wall of a château, is near a maiden who carries a basket of eggs, from which he tries to pilfer. A little lad at left is amused at the attempt.

*(Companion to the following)*





No. 370

FRANÇOIS BOUCHER

FRENCH: 1703—1770

**GIRLS WITH BIRDCAGE**

*(Chalk and Pencil Drawing)*

*Oval: Height, 10 inches; width, 8 inches*

Two young girls, one seated, the other standing, before an empty cage, have their pets perched on their hands evidently comparing the singing qualities of the birds.

*(Companion to the preceding)*

**No. 371**

**SCHOOL OF DE LA TOUR**

***PORTRAIT OF A LADY***

(Pastel)

*Height, 17 inches; width, 14 inches*

BUST length, to the front, her head slightly inclined. Wearing a white cap, with blue and white flowers in her hair, flowers at the breast. In a light blue dress, with a pink ruche with thin blue stripe. Large triple earrings and necklace.





SCHOOL OF DE LA TOUR

No. 371—PORTRAIT OF A LADY

No. 372

SCHOOL OF FRANÇOIS BOUCHER

(Born in Paris in 1703; died there in 1770. Pupil of François Lemoine and influenced by Watteau.)

**PORTRAIT OF A YOUNG LADY**

*(Attributed to François Boucher)*

(Pastel)

*Height, 15 $\frac{3}{4}$  inches; width, 12 inches*

THE young lady is represented half length and asleep. Her head is resting against a blue pillow and is inclined to her left shoulder. Her eyes and mouth are closed, and she seems profoundly asleep. Her hair is arranged in twists around her head and flowers are in her head near her right ear. She wears a gown cut low in front, and over it is a striped shawl. A ribbon is around her neck.

*Note:* The type of the young lady is closely related to types painted by Boucher. Among others it is interesting to compare it with a drawing by Boucher, formerly in the Jacques Doucet Collection, reproduced in Pierre de Nolhac: "François Boucher," page 168, and representing "Jeune Fille à la Colombe."





SCHOOL OF FRANÇOIS BOUCHER

No. 372—PORTRAIT OF A YOUNG LADY

**No. 373**

**JEAN MARC NATTIER**

FRENCH: 1685?—1766

***PORTRAIT OF MADAME LOUISE MARIE GOUTHIER***

(Pastel)

*Height, 17 inches; width, 13½ inches*

BUST length, to the front, the head turned three-quarters to the right. In a low-cut dress, with light blue corsage and white sleeves. A blue bow round her neck; her straw hat trimmed with blue bows. She was the wife of Marie Philippe de Gramont, Marquis de Vachère.

*Collection of Robert de Gramont, Duc de Caderousse, and sold February 4, 1842.*

*Subsequently in the collection of Jacques Poulze d'Ivry de la Poype.*

*Purchased from Gimpel & Wildenstein.*

JEAN MARC NATTIER: Born in Paris in 1685; died there in 1766. Favorite painter at the French Court; painted also for the Russian Court. The most extensive collection of his paintings is to be found in the Palais de Versailles.





JEAN MARC NATTIER

No. 373—PORTRAIT OF MADAME LOUISE MARIE GOUTHIER

**No. 374**

**JEAN MARC NATTIER**

**FRENCH: 1685—1766**

***PORTRAIT OF A COURT BEAUTY***

**(Pastel)**

*Height, 16 inches; width, 13 inches*

BUST length, turned three-quarters to the left, and her head inclined. In a low-cut black dress, trimmed with lace; blue bows in her powdered hair, another round her neck.

*Purchased from Gimpel & Wildenstein.*

**JEAN MARC NATTIER:** Born in Paris in 1685; died there in 1766. Favorite painter at the French Court; painted also for the Russian Court. The most extensive collection of his paintings is to be found in the Palais de Versailles.





JEAN MARC NATTIER  
No. 374—PORTRAIT OF A COURT BEAUTY

No. 375

CHARLES ANTOINE COYPEL

FRENCH: 1694—1752

***PORTRAIT OF A LADY***

(Pastel)

*Height, 16 inches; width, 13 inches*

BUST length, facing to the front, the eyes turned toward the right. She wears pearls round her neck, in her ears and in her powdered hair. A blue ribbon in her hair falls down on to her shoulders.

*Collection of M. de Fourviennes.*

CHARLES ANTOINE COYPEL: Painter and engraver. Born in Paris in 1696; died there in 1752. Pupil of his father, Antoine Coypel, whom he succeeded in his official positions as “Premier Peintre” to the King, and as Director of the Academy and of the Crown Pictures and Designs. He was a very versatile artist. He executed, outside of religious and mythological canvases, many portraits in oil and pastel. He also decorated many apartments in the Château de Versailles and made cartoons for a great number of tapestries. Among portraits executed by him there are several in the Louvre, one of Adrienne Lecouvreur in the Countess de Boulaincourt Collection; one of Guillaume Aubourg and his wife in the Baroness Levasseur Collection, etc. Coypel also executed the portraits of Louis XV, of the Duke of Orléans, of Molière and other famous personages.





CHARLES ANTOINE COYPEL

No. 375—PORTRAIT OF A LADY

## EIGHTEENTH CENTURY FRENCH PAINTINGS

No. 376

JEAN BAPTISTE JOSEPH PATER

FRENCH: 1696—1736

### *A PASTORAL SCENE*

(Canvas)

*Height, 16 $\frac{1}{4}$  inches; width, 13 $\frac{1}{2}$  inches*

*(Companion to the following)*

IN a summer landscape, bounded on the left by a term and on the right by a vase beneath the trees, a group of six persons are frolicking. On the right a lady, wearing a white satin dress, is playing on a musical instrument. More to the left, but by her side, kneels a man who is dressed in gay attire and knee-breeches. On the ground, between his legs, is a small dog. Behind the two principal figures stands a pierrot. In the background to the left are a young man and a girl and another man. Blue sky.

*Purchased from Gimpel & Wildenstein.*

*Note:* This and the following picture are very typical of Pater's work, the painter par excellence of the "Fêtes Galantes." It is interesting, among others, to compare them with "A Pastoral" in the Sir Edgar Vincent Collection, and with another in the Buckingham Palace, both reproduced by Eugène Langevin in J. J. Foster's "French Art from Watteau to Prud'hon," Vol. II, pages 51 and 56.

JEAN BAPTISTE JOSEPH PATER: Born in Valenciennes in 1696; died in Paris in 1736. Pupil and imitator of Watteau. Some of his best works are to be found in the Royal Prussian Palaces; there are also a number of them in the La Caze Collection in the Louvre, in Buckingham Palace, in the Wallace Collection and elsewhere.





JEAN BAPTISTE JOSEPH PATER

No. 376—A PASTORAL SCENE

No. 377

JEAN BAPTISTE JOSEPH PATER

FRENCH: 1696—1736

*A PASTORAL SCENE*

(Canvas)

*Height, 16 inches; width, 13½ inches*

*(Companion to the preceding)*

A GROUP of five figures in a garden in summer time. Seated in the center under a tree, and wearing a white silk dress with white and pink corsage, is a young lady. She is holding a music score and turns to the right toward a blue-clad flute-player; on the ground at her feet, and more to the left, is another musician, who, dressed in pink and holding his flageolet, has his back turned to the spectator. At the back, in the middle distance, is a young lady, in bluish-yellow dress and wearing a blue hat, who is accompanied by a young gallant; he has a red cloak over his shoulder. They are about to walk away into the glade which is revealed in the right background.



JEAN BAPTISTE JOSEPH PATER

No. 377—A PASTORAL SCENE



No. 378

NICOLAS LANCRET

FRENCH: 1670—1743

**THE IMPRISONED BIRD**

(Canvas)

*Height, 11½ inches; length, 14½ inches*

ON the right, under a tree in a park, a young woman is sitting on a hillock of grass. She wears a yellow dress, with pink sleeves, and a light apron. Her head is turned toward the left, as she makes a feint of opening, with her right hand, the door of a wicker-work bird-cage, from which the "imprisoned" bird is seeking to escape. She is ready to seize the little creature in her left hand. On the left a young gallant reclines against the bank. He is in yellow-blue attire, with knee-breeches, and wears a felt hat which is adorned with multicolored ribbons. He holds a flageolet which he has just been playing.

*Formerly in the collection of Lucien Surman, Paris, and sold May 11, 1912, No. 39.*

*Purchased from Jacques Seligmann.*

*Note:* A different version of the same picture by Lancret, called "The Bird Fancier," is in the collection of the German Emperor and is reproduced by Eugène Langevin in J. J. Foster's "French Art from Watteau to Prud'hon," Vol. I, page 136.

NICOLAS LANCRET: Born in Paris in 1690; died there in 1743. Pupil of Claude Gillot, in whose atelier he worked together with Watteau, whom he imitated very closely. Works by him are to be found in the Louvre, in the Wallace Collection in London, in Chantilly, in the National Gallery in London and elsewhere.



NICOLAS LANCRET  
No. 378—THE IMPRISONED BIRD

No. 379

NICOLAS LANCRET

FRENCH: 1690—1743

*A CONVERSATION PIECE ("LES DEUX AMIS")*

(Canvas)

*Height, 11 inches; width, 15 inches*

A GROUP of three persons, seen at full length in a summer landscape. On the left is a young lady, wearing a blue and white striped gown; she is seated on a bank beneath a tree. More to the right a young gallant, in red attire, has his hand under her chin. Another gallant, taller and rather older, wearing knee-breeches and red, white-lined sleeves, advances to address the seated pair. An opening on the right, with a vista of spreading landscape. Blue sky.

*Engraved by Nicolas de Larmessin.*

*Mentioned in "Bocher" and in "Eloge de Lancret" by Ballot de Souel.*

*Exhibition Sale, 1739.*

*Collection de la Neuville, 1858.*

*Collection Marquis de Crillon.*

*Collection Duc de Polignac.*

*Note:* This picture is mentioned as an authentic work by Lancret, by Eugène Langevin in J. J. Foster's "French Art from Watteau to Prud'hon," Vol. I, page 151.

NICOLAS LANCRET: Born in Paris in 1690; died there in 1743. Pupil of Claude Gillot, in whose atelier he worked together with Watteau, whom he imitated very closely. Works by him are to be found in the Louvre, in the Wallace Collection in London, in Chantilly, in the National Gallery in London and elsewhere.





NICOLAS LANCRET

No. 379—A CONVERSATION PIECE ("LES DEUX AMIS")

No. 380

MADAME VIGÉE-LEBRUN

FRENCH: 1755—1842

**PORTRAIT OF THE MARQUISE DE FONTENOY DE CHATENAY**

(Canvas—Oval)

*Height, 25 inches; width, 21 inches*

HALF-LENGTH figure, dressed in brownish-blue, and wearing a white neck kerchief. She is seated in a chair, with her back turned to the spectator. She turns her head over her left shoulder. A fillet in her hair, which falls down on to her back. Blue background.

*Mentioned in the work by Pierre de Nolhac on Madame Vigée-Le Brun (page 163) as having figured at the "Exposition Rétrospective Féminine" in 1908. It then belonged to the collection of Mr. Féral.*

LE BRUN (ELISABETH-LOUISE VIGÉE): Born in Paris in 1755; died in 1842. Favorite painter of Marie Antoinette and her court. Active also in Vienna, Dresden, Berlin and St. Petersburg.



MADAME VIGÉE-LEBRUN

No. 380—PORTRAIT OF THE MARQUISE DE FONTENOY DE  
CHATENAY



No. 381

FRANÇOIS BOUCHER

FRENCH: 1703—1770

**THE SHEPHERD BOY ("LE PETIT BERGER")**

(Canvas)

*Height, 21½ inches; width, 19½ inches*

A SMALL child, dressed in pink and with a water-bottle by his side, stands and leans against a tree as he plays upon the bagpipes. In the right foreground a sheep lies on the ground at his feet. In front of the shepherd boy a dog stands on its hind legs. In the middle distance, and on lower ground, are a flock of sheep. Trees beyond.

*Formerly in the collection of Baron Adolphe de Rothschild, Paris, and in that of Vicomte Jacques de Causon.*

*Said to have been engraved by Duflos.*

*Mentioned by A. Michel: "F. Boucher," page 87, No. 1558, as "Le Petit Berger adossé contre un arbre"; said to have been included in a sale on April 29, 1892; and held to be the pendant to a "Petit Jardinier."*

*Purchased from S. J. Frank, New York.*

FRANÇOIS BOUCHER: Born in Paris in 1703; died there in 1770. Pupil of François Lemoine and influenced by Watteau, whose paintings and drawings he often etched. He succeeded Van Loo in 1765 as "Premier Peintre du Roi."



FRANÇOIS BOUCHER

No. 381—THE SHEPHERD BOY ("LE PETIT BERGER")

No. 382

FRANÇOIS BOUCHER

FRENCH: 1703—1770

**AUTUMN ("LES DÉLICES DE L'AUTOMNE")**

*(Companion to the following)*

*(Canvas)*

*Height, 20 inches; width, 28 inches*

A YOUTHFUL shepherdess, in a white dress and a straw-hat trimmed with pink, is seated beneath a tree; she receives an offering of grapes and flowers from a young man, who is on the right and kneeling. More fruit and flowers are in another basket near his hat in the right foreground.

*From the collection of the Vicomte Gabriel Chabut.*

*Purchased from S. J. Frank, New York.*

These works recall the much larger canvases by Boucher entitled "The Shepherd Watching" (No. 385) and "The Shepherd Piping" (No. 399), signed and dated 1745, in the Wallace Collection, London. (See the catalogue of 1913, and see A. Michel, "F. Boucher," page 104.) They more closely resemble the famous set of four compositions entitled "Les Charmes du Printemps," "Les Délices de l'Automne" and "Les Amusements de l'Hiver" which were painted by Boucher for Madame de Pompadour. The master in these works (which measure the same as these two) produced an *œuvre capitale*, in which he displayed with brilliant success the infinite resources of his talent. That set, signed and dated 1755, was engraved by T. Daullé and dedicated to "Madame de Pompadour, dame du Palais de la Reine." After her death they passed to her brother, the Marquis de Marigny, and appeared in his sale. They later passed to Madame Ridgway, and were in time included (Nos. 4, 5, 6 and 7) in the sale of her effects in Paris, December 3, 1904. They are dealt with by A. Michel, "F. Boucher," page 88, and illustrated in *Les Arts*, March, 1905; also they are mentioned by Pierre de Nolhac, "F. Boucher," 1907, page 150. The set of four is now in the collection formed by Mr. H. C. Frick, of New York. But they do not overshadow this pair.

FRANÇOIS BOUCHER: Born in Paris in 1703; died there in 1770. Pupil of François Lemoine and influenced by Watteau, whose paintings and drawings he often etched. He succeeded Van Loo in 1765 as "Premier Peintre du Roi."





FRANÇOIS BOUCHER

No. 382—AUTUMN ("LES DÉLICES DE L'AUTOMNE")

No. 383

FRANÇOIS BOUCHER

FRENCH: 1703—1770

**SPRING (“LES CHARMES DU PRINTEMPS”)**

*(Companion to the preceding)*

(Canvas)

*Height, 21 inches; width, 29 inches*

A GIRL, wearing a voluminous yellow skirt and low-cut white bodice, is seated in a garden. A boy, dressed in light blue, and having a pink mantle over his shoulders, binds flowers in her hair. On the left, by the boy's side, stands a goat. A classical landscape in the distance to the right.



FRANÇOIS BOUCHER

No. 383—SPRING ("LES CHARMES DU PRINTEMPS")



No. 384

JEAN HONORÉ FRAGONARD

FRENCH: 1732—1806

***THE HAPPY FAMILY (“L’HEUREUX MÉNAGE”)***

(Canvas—Circular)

*Diameter, 13 inches*

AN interior with three figures. Dressed in yellow and wearing knee-breeches, the father is lying almost at full length in an armchair. He is being caressed by a small child who, in a white dress with a red belt, is clambering up his body. On the left the fair-haired mother, dressed in blue, leans against her husband's chair and regards the child tenderly. On the right is a birdcage and a parrot with its wings extended.

*Didot Sale, April 3-5, 1825, No. 136.*

*Dubois Sale.*

*Otto Mundler Sale, November 27, 1871.*

*Comte Hondetol Sale, May 9, 1859.*

*Mentioned in de Goncourt's “L'Art au XVIIIème Siècle.”*

*Mentioned in Pierre de Nolhac's “Fragonard.”*

JEAN HONORÉ FRAGONARD: BORN at Grasse in 1732; died in Paris in 1809. Pupil first of Chardin, then of Boucher. French School.



JEAN HONORÉ FRAGONARD

No. 384—THE HAPPY FAMILY ("L'HEUREUX MÉNAGE")

No. 385

JEAN HONORÉ FRAGONARD

FRENCH: 1732—1806

**PORTRAIT OF LE CHEVALIER DE BILLAUT**

(Canvas)

*Height, 21½ inches; width, 18 inches*

BUST-LENGTH, turned three-quarters to the left. In gay attire, seated in a chair, and resting his left arm over the back of it. Of about middle age, and the hair powdered.

*From the collection of Vicomte Gabriel Chabut.*

*Purchased from S. J. Frank, New York, 1916.*

Inscribed on the back of the canvas: "Portrait du Chevalier de Billaut, lieutenant au régiment de Malwil, chevalier de St. Louis; peint par Fragonard, à M. le Comte Guérin." This inscription is thoroughly accepted by Pierre de Nolhac: "Fragonard," 1901, page 110; it is to be also identified with the portrait included in the J. Lassalle Sale, at the Hotel Drouot, Paris, December 16, 1901, No. 13.

JEAN HONORÉ FRAGONARD: Born at Grasse in 1732; died in Paris in 1806. Pupil first of Chardin, then of Boucher. French School.

*Mr. I. D. Lory, later Mr. Joseph Heine,  
Sale, New York 24/25 Nov. 1944*





JEAN HONORÉ FRAGONARD

No. 385—PORTRAIT OF LE CHEVALIER DE BILLAUT

No. 386

JEAN ANTOINE WATTEAU

FRENCH: 1684—1721

*JUPITER AND ANTIOPE*

(Panel)

*Height, 10½ inches; width, 8¼ inches*

ANTIOPE, almost entirely nude and seen at full length as she reclines on green and pink draperies beneath the wide-spreading branches of a tree, is being discovered by the revolting Jupiter. He steadily approaches from behind the tree; in its branches hangs the quiver of Cupid, who is seated in the left foreground and holds a lighted torch in his right hand. Blue sky in the right background.

*From the collection of Comte de Larsindy, and from the collection of the Comte de Mar-  
bonne Peled.*

*Purchased from Gimpel & Wildenstein.*

All lovers of the magnificent art of the short-lived Watteau will recall the larger, oval-shaped and different composed painting of the same subject which, after being in the d'Arenberg, Boursin de Sarty and Patureau Sales, passed into the Louvre. It is there (No. 991) still admired as one of that Museum's greatest treasures. Yet this were worthy to hang next to it.

This beautiful little picture is a slightly changed version of Watteau's much larger and famous picture in the Louvre, representing the same subject and reproduced in Edmond Pilon: "Watteau et son école," 1912, page 114. The Louvre picture is oval-shaped and shows Antiope sleeping with her left arm hanging down, while in the picture here reproduced it is thrown around her head. As for the Cupid seated on the ground, his quiver and torch, they are omitted in the Louvre picture, for which more probably the one here reproduced was a preliminary study. In both pictures the flesh and coloring are of exquisite beauty.

ANTOINE WATTEAU: Born in Valenciennes in 1684; died at Nogent, near Vincennes, in 1721. Pupil of Claude Gillot. Was received by the Académie Royale in 1717 at the presentation of his famous picture, "L'Embarquement pour l'Île de Cythère," in the Louvre. He was the inventor and the head of the charming school of painters of "Fêtes Galantes," and one of the finest colorists among the artists of the eighteenth century.



JEAN ANTOINE WATTEAU

No. 386—JUPITER AND ANTIOPE



No. 387

JEAN HONORÉ FRAGONARD

FRENCH: 1732—1806

**LADIES BATHING ("LES BAIGNEUSES")**

(Canvas)

*Height, 27 inches; length, 33½ inches*

EIGHT ladies in different postures, four of them already in the stream; the others are resting on the bank. The water runs apace, and rushes grow on the edge of the stream. Overhanging trees on the near bank on the right, and others in more luxuriant foliage on the far bank on the left. Cloud cumuli in the sky.

*This is said to have been at one time in the Waferdin Collection, but the "Baigneuses," No. 79 in that collection, sold in April, 1880, at the Hôtel Drouot, is described as a panel measuring 6¾ inches by 9¾ inches. Yet this painting of "Les Baigneuses" may perhaps be identifiable with one in the Walferdin Collection.*

*At one time in the collection of Baron de Beurnonville, and sold May 9-16, 1881, No. 60; described in the catalogue as "a charming sketch; a repetition by the master of the picture in the Lacaze Collection in the Louvre."*

*Subsequently in the possession of Baron Franchetti and of Vicomte Jacques de Caumont; apparently also included in a Vente Judiciaire in June, 1887. (Portalis, "Fragonard," 1889, page 271.)*

A comparison of this fine painting with that in the Louvre (No. 293) in no way detracts from either. (See Portalis: "Fragonard," page 69.)

In the "Exposition d'Œuvres de Fragonard," held in Paris, 1921, was included a picture entitled "Baigneuses" (No. 30), of 1765-67, measuring 25 inches by 32 inches, and described as being from the collection of the Comtesse Tysiewicz and lent by Jean Bartholoni. It is a slightly different version.

Another picture representing "Les Baigneuses" was included in this exhibition (No. 96 of the Catalogue), belonging to the Duc de Feltre Collection and lent by Madame La Comtesse H. de Gontaut-Biron, in Paris. As for the picture we are concerned with here, it is also mentioned in the work by Pierre de Nolhac on Jean Honoré Fragonard, page 119.

JEAN HONORÉ FRAGONARD: Born at Grasse in 1732; died in Paris in 1806. Pupil first of Chardin, then of Boucher. French School.



JEAN HONORÉ FRAGONARD

No. 387—LADIES BATHING ("LES BAIGNEUSES")

No. 388

JEAN HONORÉ FRAGONARD

FRENCH: 1732—1806

**PORTRAIT OF MADEMOISELLE COLOMBE AS "VENUS"**

(Canvas—Oval)

*Height, 32 inches; width, 18½ inches*

LIGHT-TONED, classically conceived portrait. The young lady, with fair hair and blue eyes, is seen at half length; in full face and nude to the waist. The lower part of her form is enveloped in pink and white draperies of flimsy texture. With her right hand she points to her emblematic dove, in the right corner; in her upraised left hand she holds the apple of Venus. Opaque clouds in the upper sky that forms the light-keyed background.

Marie Thérèse Théodore Rombocoli-Riggieri was born in Venice, October 22, 1754. Taken, together with her sister Marie (called Adeline), to Paris while still a child by her father, she entered the Comédie Italienne in 1766. There she became acquainted with the Comte de Masserone, known as Lord Mazarin, who fell desperately in love with her, and, as it is said, "bought her from her parents for 100 louis d'or." Mlle. Colombe, as she was known as a singer on the stage, gained an increasing reputation by the parts she played in "Le Huron," "Tom Jones," "Le Bûcheron," "Lucile," "Le Roi et le Fermier," "Le Déserteur" and such plays. She retired from the stage in 1788, after seventeen years of active work, with a pension, and settled at Versailles, but her later life was not of high repute. Grimm said that she "had the most beautiful eyes in the world." Grimm, Bachaumont and Boldini praised her very highly; Falconet executed her portrait in marble; also her contemporaries acknowledged her beauty:

"chez elle il faut s'appareiller  
Si dans ses mains je tombe  
quelle me transforme en ramier.  
Car j'aime là Colombe."

Mlle. Colombe, or Colombe l'aînée, is distinguished from her sister Marie-Madeleine, known also as Colombe Cadette or as Adeline. The latter was born at Florence, December 15, 1760, and died at Versailles, February 4, 1841. The portrait of Marie Madeleine Riggieri (known as Adeline) was also painted by E. Fragonard, and that about 1775-76; it is an oval and measures 23 inches by 19 inches. From the Doucet Sale, Paris, 1912 (No. 140), it passed to Mme. L. G. Thompson, who lent it (No. 54) to the Fragonard Exhibition held in Paris in 1921. Another portrait of Adeline by Fragonard was found at Saint Brice in the country house of her sister Mlle. Colombe—whence also comes the present work—and is to-day in the collection of Baron Edouard de Rothschild.

*From the collection of the Château de Saint Brice.*

*Bought from Gimpel & Wildenstein.*

JEAN HONORÉ FRAGONARD: Born at Grasse in 1732; died in Paris in 1806. Pupil first of Chardin, then of Boucher. French School.





JEAN HONORÉ FRAGONARD

No. 388—PORTRAIT OF MADEMOISELLE COLOMBE AS "VENUS"



No. 389

MAURICE QUENTIN DE LA TOUR

FRENCH: 1704—1788

*PORTRAIT OF A LADY*

(Pastel—Oval)

*Height, 23 inches; width, 19 inches*

SHE is represented in an oval, half-length, facing toward the right and her head turned to the left. She wears a gown cut low in front and trimmed with ribbons and lace. Over it is a rich mantle trimmed with fur and around her neck is a pearl necklace. Her soft wavy hair is combed back from her forehead and her beautiful face has a smiling expression.

She was one of the daughters of Jean Pierre Roch de Chastagner, seigneur of Lagrange and of Labruyère, who was a son of Jean Pierre de Chastagner de Lagrange, doctor and lawyer, by his wife Demoiselle Marguerite de Teissier du Rossier de Tagnac; he married, February 8, 1741, Demoiselle Marie Elisabeth de Mirman de La Tour, of the town of Saint Ambroix. She was a daughter of Messire François de Mirman, seigneur of La Tour, by his wife Suzanne Bouzige of Lacoste. This François Mirman, of La Tour, was the brother of the celebrated pastellist.

Another pastel portrait of this lady by La Tour, seen three-quarters to the left and measuring 15 inches by 12 inches, is mentioned in the "Catalogue des Pastels de M. Quentin de la Tour, composant La Collection de Saint-Quentin," published in Paris, 1920, page 29. Therein will be found much biographical matter regarding the family.

This pastel was purchased from Madame Plisent of Nice, France, *née* Chastagner de Lagrange.

A pastel head of the same lady, which probably was a sketch for the same picture, is reproduced in Herman Erhard: "La Tour, der Pastellmaler Louis XV," 1918, pl. 49a.

MAURICE QUENTIN DE LA TOUR: Born in Saint Quentin in 1704; died in 1788. Worked only in pastel and was the most famous pastellist of the time.





MAURICE QUENTIN DE LA TOUR

No. 389—PORTRAIT OF A LADY



## ATELIER OF THE DELLA ROBBIA

### 390—A RECTANGULAR GLAZED TERRA-COTTA RELIEF REPRESENTING A CHERUB'S HEAD

Against a dark blue background is seen a six-winged cherub, glazed in white. His hair is gilded and behind his head is seen a nimbus. Along the base is a twisted pattern.

*Height, 8½ inches; width, 16 inches.*

This cherub's head, made in the Della Robbias' atelier, has its prototype in Andrea's heads of cherubs, in whose atelier an innumerable number of them were produced. Among those still extant there is one in the Berlin Museum; one in the Berwind Collection in Newport.

## ATELIER OF ANDREA DELLA ROBBIA

### 391—A GLAZED TERRA-COTTA RELIEF REPRESENTING THE ADORATION OF THE INFANT JESUS

*Florentine Late Fifteenth or Early Sixteenth Century*

Within an arched niche, bordered by an egg-and-dart pattern, is seen the Virgin, kneeling and adoring the Infant Jesus, reclining naked on a cushion. Above, in the clouds, is seen the Eternal Father with uplifted hands, and surrounding him are five winged cherubs. Nimbi are behind their heads. The Holy Dove is seen at the left above the head of the Infant Jesus.

The exterior of the arch is bordered by a continuous garland of fruit and flowers painted in various colors. On top, in the center, is a vase of flowers, and at the base, below an egg-and-dart molding and a frieze of leaves, is seen a winged and nimbed cherub's head. Blue background.

*Height, 41 inches; width, 26½ inches.*

This relief is derived from the LA VERNA altarpiece, the most popular of Andrea's compositions. A great number of variants of it are scattered in museums and private collections. Some of them show the Madonna and Child with God the Father, six cherubs and dove; others are with five cherubs and dove; still others with two cherubs, dove and two angels, etc. Mr. Allan Marquand, in his work on Andrea della Robbia, pages 19-42, gives a complete list of all these reliefs. As for reliefs showing exactly the same composition as the relief here reproduced, there are, among others, the one formerly in the Spitzer Collection (Catalogue de la Collection Spitzer, 1893, Pl. XXXVIII, No. 1288); one in the Berlin Museum (Frida Schottmüller: "Die Italienischen und Spanischen Bildwerke der Renaissance und des Barocks," page 45, Fig. 103); one in the Martin A. Ryerson Collection in Chicago (Marquand: "Andrea della Robbia," Vol. II, page 23, Fig. 150); one in the Church of Santa Maria in Consolazione in Genoa (Marquand: *Ibid.*, Vol. II, page 25, Fig. 151); two in the National Museum in Florence, one in the South Kensington Museum, etc.

(Illustrated)